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A GUIDE TO THE GUITAR,

AN

Easy and Agreeable

INSTRUCTION,

For that Instrument

containing

The First Rudiments of Music,

Illustrated by various

Scales, Preludes tasteful Exercises & Melodies

BY

LUIGI SAGRINI.

Ent. Sta. Hall.

Price 4/-

LONDON,

R. ADDISON & Co. 210, REGENT STREET.

Where may be had

A SET OF PRELUDES, EXERCISES & MELODIES FOR MORE ADVANCED PUPILS

OR APPENDIX TO THE ABOVE WORK.

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Lesson the First

Nature of the Instrument.

In commencing a work of this kind it has generally been the custom to give some *historical* notice of the *Instrument* to which it applied; a practice, however, seldom attended by any other result to the Pupil, than that of increasing the *price*, without adding to the *value*, of books, that must always found their best claims to favour upon the cheap, brief, and useful form in which they are presented.

We are by no means disposed to follow what may thus be called a bad example, and we shall simply say that the *Guitar* is an instrument of Moorish origin, transmitted to us by the Spaniards, and after exciting much attention, at various periods, in most parts of Europe, it has finally attained a degree of consequence in the musical world, that does not seem likely to subside.

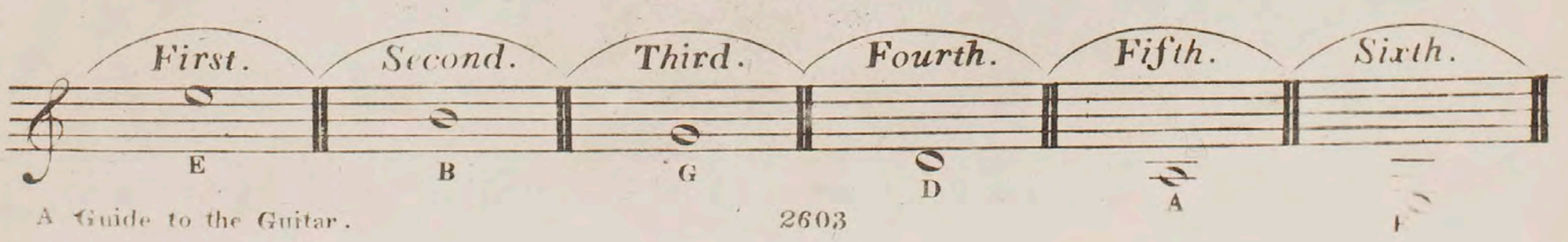
Though several systems for playing the *Guitar* have been published yet room still perhaps remains for something more plain, pithy, and comprehensive than can be found in any existing treatise. To these advantages the present work has been confined, and the Author anxiously hopes that the praise of proving *serviceable* to those who commence the study of the *Guitar* will not be withheld from the Guide, by whose zeal and diligence their steps are conducted.

We now proceed to the pratical portion of our labours which necessarily include the following details.

1. The Guitar is mounted with *six* strings, three of which — the *fourth*, *fifth*, and *sixth* — are composed of silver wire, and the others of cat-gut; similarly to the harp or violin.

2. The *first* or upper string is named *E* — the *second B* — the *third G* — the *fourth D* — the *fifth A* — and the *sixth* or last *E*.—

EXAMPLE.



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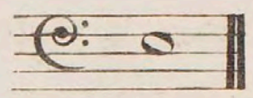
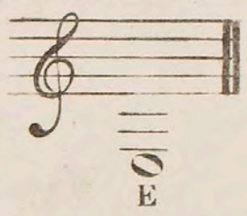
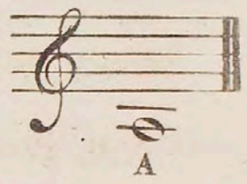
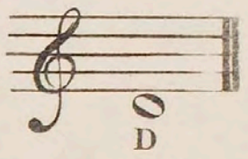
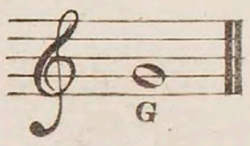
Of Tuning.

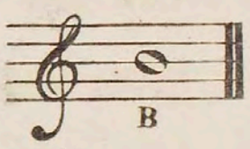
To tune their own instruments, which it is highly desirable that Pupils should do, the following method must be observed: Begin by the *sixth* string *E.* and tune it to the sound on the Piano which is represented by 

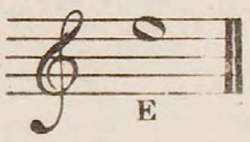
An open note which in the common treble *clef* appropriated to the Guitar is written ---------- 

Stop the 6th. string at the 5th. *fret*,(*) and tune the *fifth* string in the same tone as the stopped note, which will be ---------- 

Stop the 5th. string at the 5th. *fret*, and tune the *fourth* string in the same manner, which will produce ---------- 

Stop the 4th. string at the 5th. *fret*, and tune the *third* string for ---------- 

Stop the 3rd. string at the 4th. *fret*, and tune the *second* string for ---------- 

Stop the 2nd. string at the 5th *fret*, and tune the *first* string for ---------- 

Mode of holding the Guitar.

It should be kept in a slanting position, and rested half-way up on the *right* knee, which it is necessary to elevate a little more than the left, by means of a footstool; the arrangement in this respect being such, that three parts of the sounding board turn outwards, while care is taken that the *neck* hangs slightly over the base of the instrument.

(*) Frets are the small lengths of metal or ivory which cross the neck of the instrument, and divide it into what are called positions.

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Position of the Left Hand.

The Neck of the Guitar must be held, near the top, in the middle of the *left* hand, supported by the Thumb; which passes round it, and derives a slight degree of steadiness from gentle pressure with the forefinger.

The *wrist* must in no case touch the neck of the Guitar, but should bend outwards, the instrument being held altogether with sufficient freedom to let the hand move easily from one End to the other of the Finger-board.

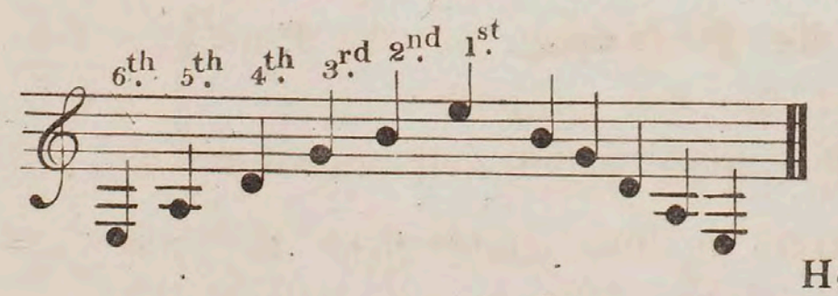
Position of the Right Hand.

The *right* hand must be gracefully rounded, the little finger placed between the *Rosette*(*) and the Bridge, and the others disposed across the strings; care being taken so to adjust the hand, that while playing, it shall move as little as possible.

How to use the Right Hand.

To obtain a full and melodious sound it is necessary to strike the strings strongly with the ends of the fingers, proper care being taken at the same time not to let them slip between the strings, which the *nails* must also be kept from touching. The strings should be struck somewhat transversely, and the thumb turned out rather more than the fingers.

For the three Siver strings the thumb is employed, and the first second and third fingers for the rest, as shown in the following examples.



The same rule is of course observed in playing the simple gamuts ——

How to use the Left Hand.

A moderate practice on the following exercise will familiarise the pupil with the proper method of using the left Hand.

(*) The Rosette is that little round aperture which perforates the sounding board or surface of the instrument.

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Of Positions.

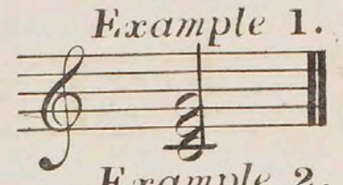
The number of the positions depends on the number of the frets, and is determined by the place of the forefinger; thus, when placed on the *first* fret, it produces the *first* position; and so on for every fret which it covers.

Of Chords.

A Chord is a combination of several notes, which must be played at once, and is effected on the Guitar in the following way.

Example 1.

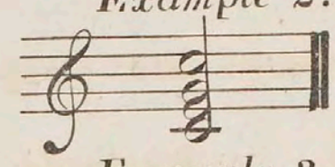
Chord of three notes.



2.d Finger.
1.st Ditto.
Thumb.

Example 2.

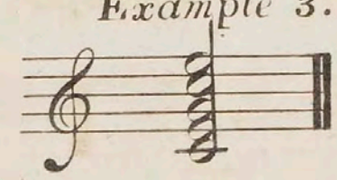
Chord of four notes.



3.d Finger.
2.d Ditto.
1.st Ditto.
Thumb.

Example 3.

Chord of five notes.

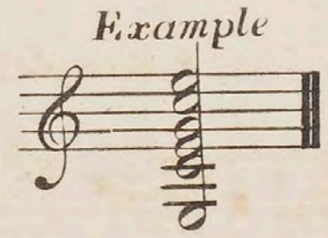


3.d Finger.
2.d Ditto.
1.st Ditto.
Thumb.
Ditto.

In this example the *Thumb* passes from one string to another; the same expediant being employed to produce a chord of *six* notes, for which the *thumb* glides across the three silver strings, while the others are struck, simultaneously, by the first second and third fingers.

Example

Chord of six notes.



3.d Finger.
2.d Ditto.
1.st Ditto.
Thumb.
Ditto.
Ditto.

Of Signs employed in the present Work.

It being quite indispensible to denote the *fingering* for the Pupil, the following *signs* or *marks* have been adopted for that purpose.

	Right Hand.	*Left Hand.*
For the Thumb.	∧	*
1.st Finger.	.	1
2.d Ditto	:	2
3.d Ditto	:	3

Open notes are shown by an o.

The *left* thumb, which is indicated (as above) when in use by the sign *, takes no part whatever in playing gamuts, but is only used in chords, or arpeggios, and to stop the first and second silver strings.

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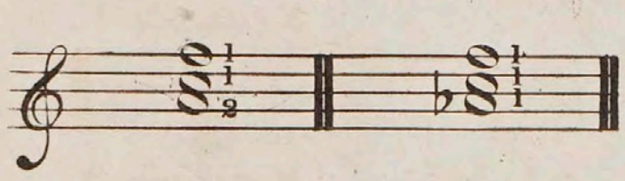
On the BARRÉ or STOP.

Barré is the term for *stopping* several notes with one finger. There are two kinds of *Barré* one called the *little* and the other the *great* Barré

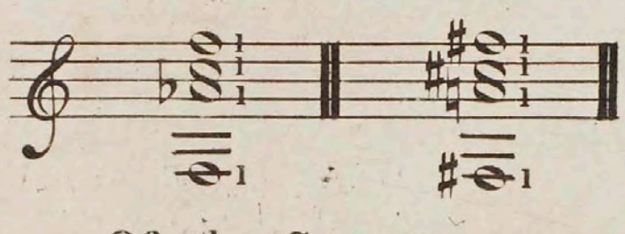
When two or three strings *only* are stopped we have the little Barré.

Example.



When four, five, or six strings are stopped together, we have the great Barré.

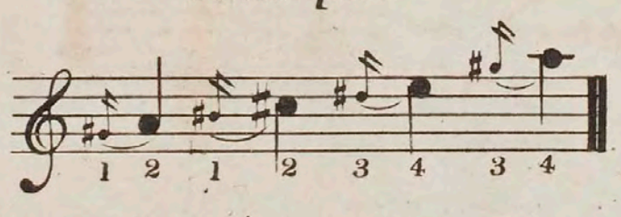
Example.



Of the SLIDE.

This name is given to any sound continued or prolonged by the same vibration, and to produce it the finger must fall perpendicularly upon the preceding note.

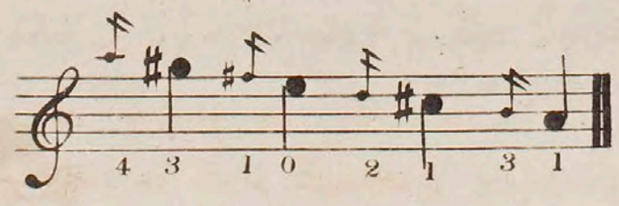
Example.



Of the SLUR or COMMON APPOGGIATURA.

The note of the melody is sometimes preceded by a *smaller* note, for the purpose of grace or ornament, and to join these together, the first must be touched with the right hand, and the *second* played by drawing the proper finger of the left hand, horizontally, across the string.

Example.



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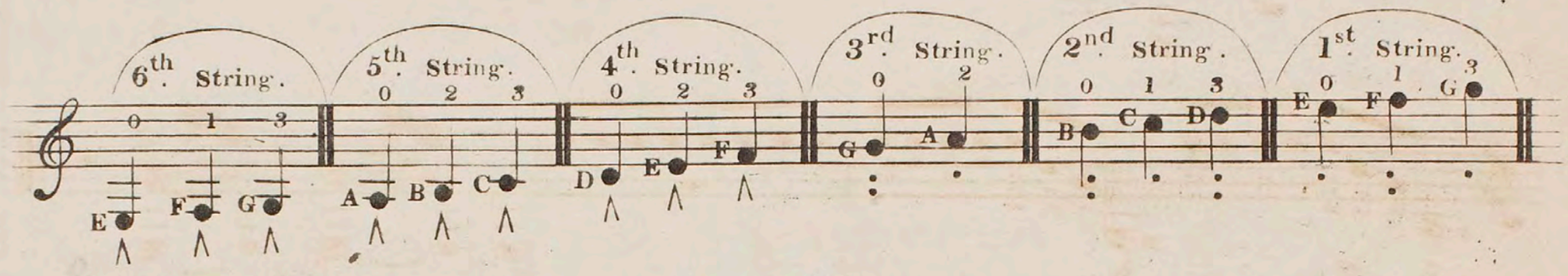
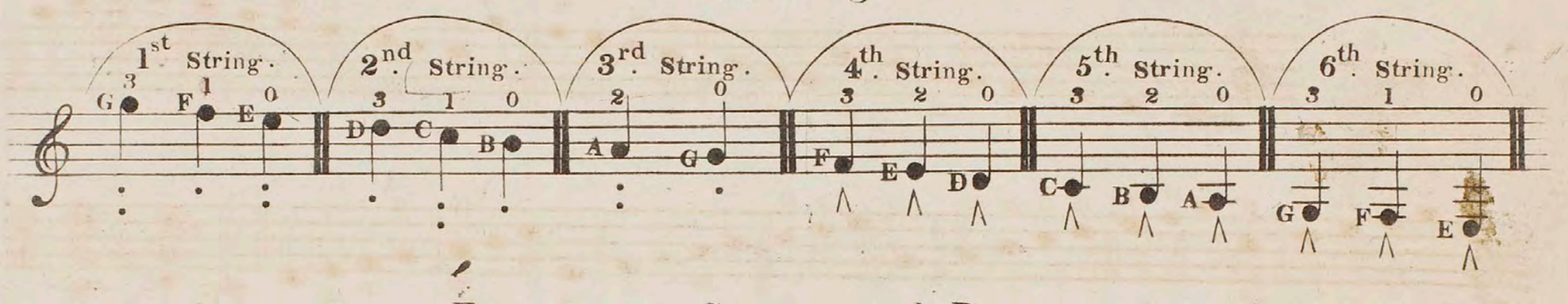
NATURAL SCALE in the first position.

Ascending.



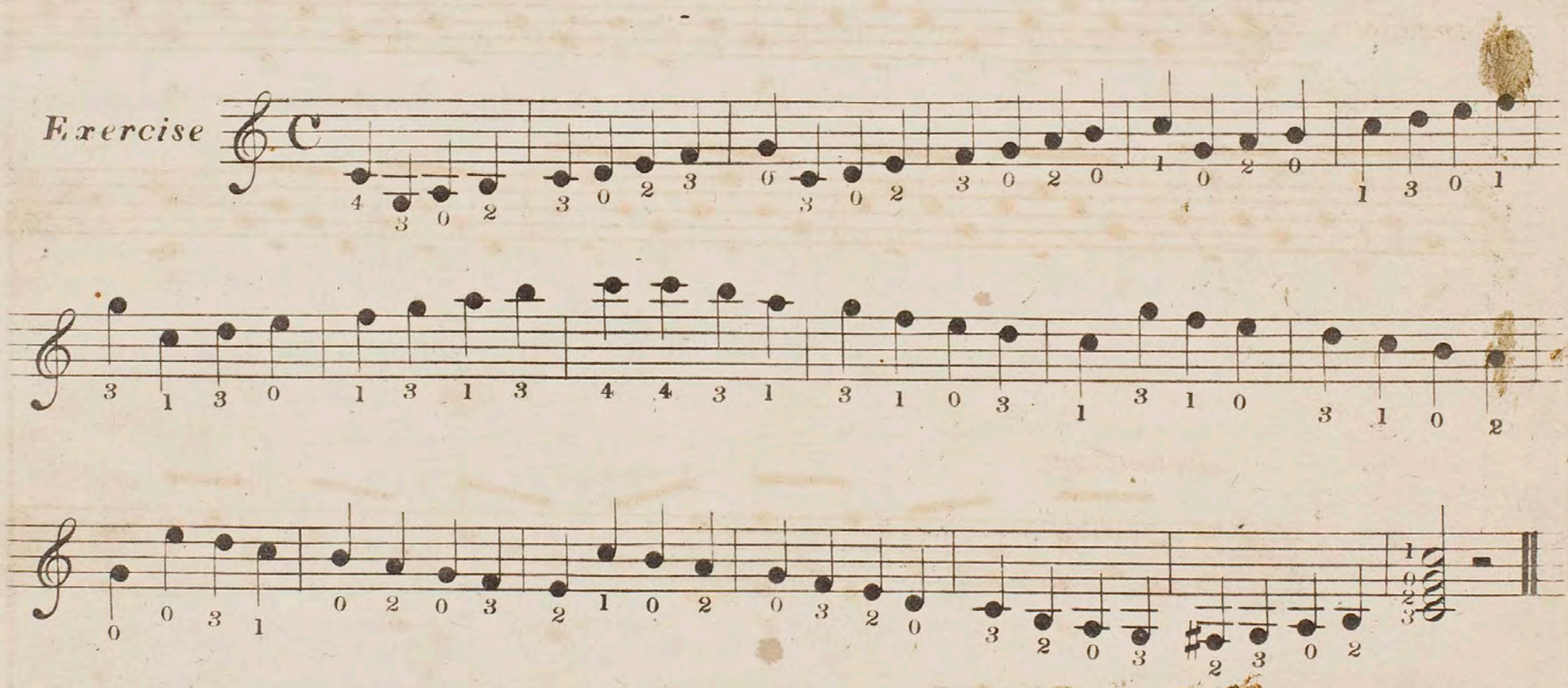
Descending.



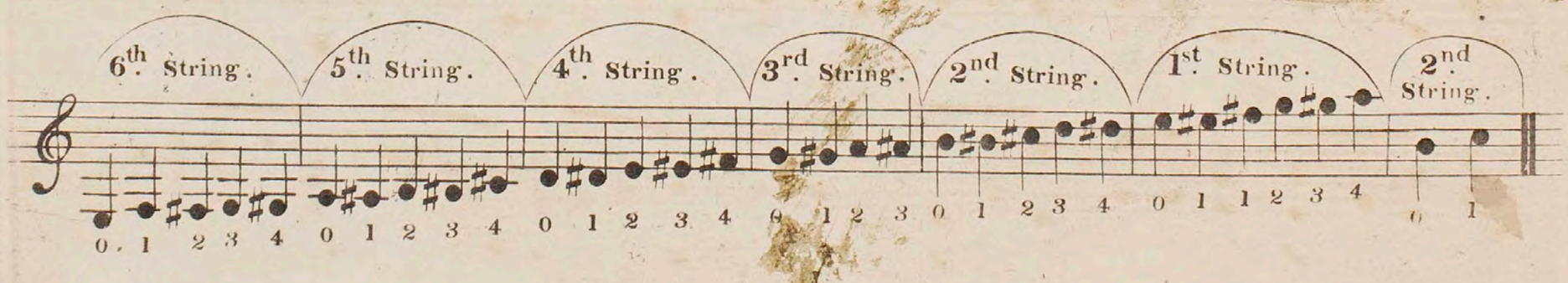
EXERCISES, SCALES and PRELUDES.

A constant practice of the following Exercises cannot be too strongly recommended.

Exercise



SECOND SCALE or GAMUT with SHARPS.



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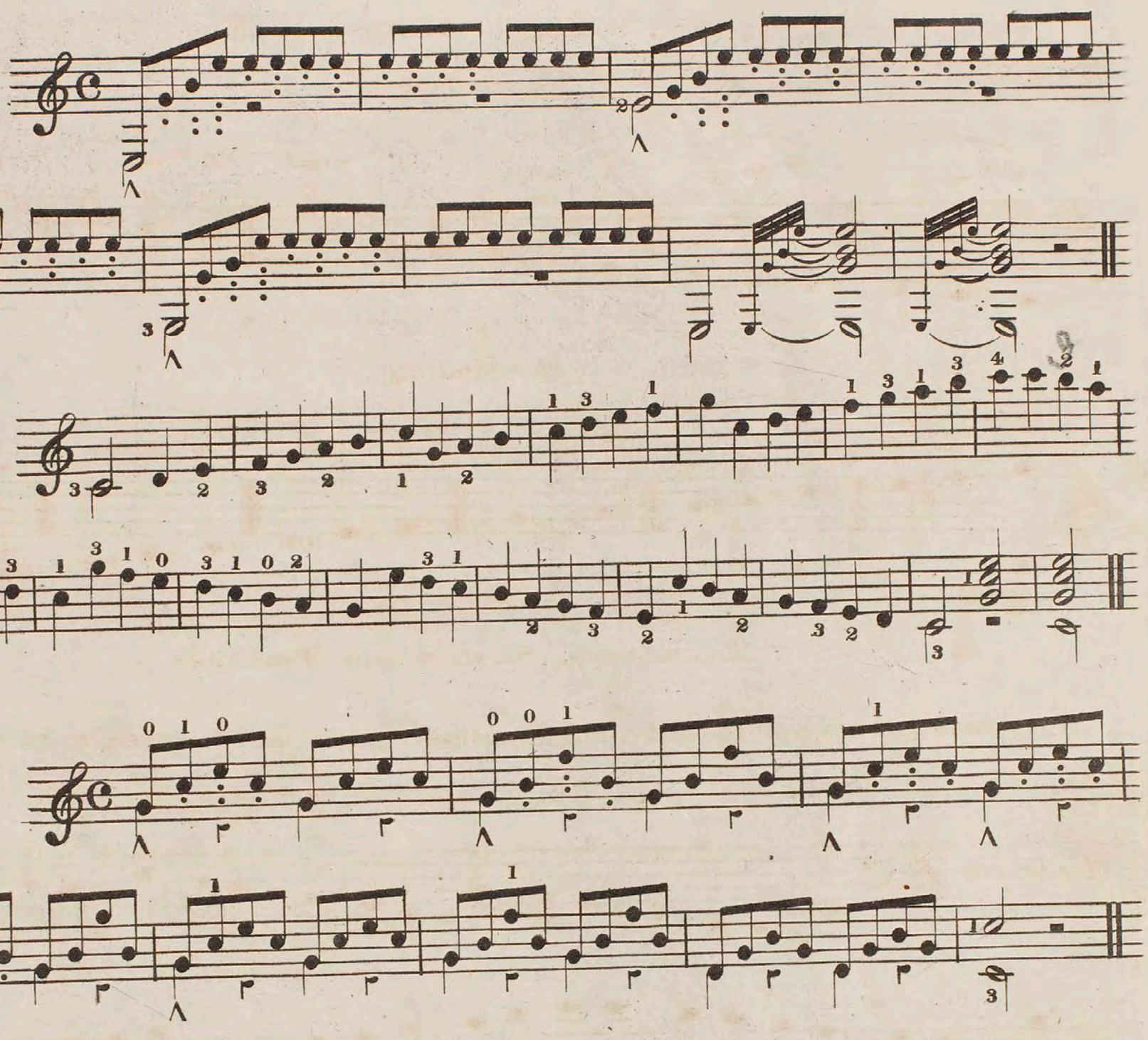
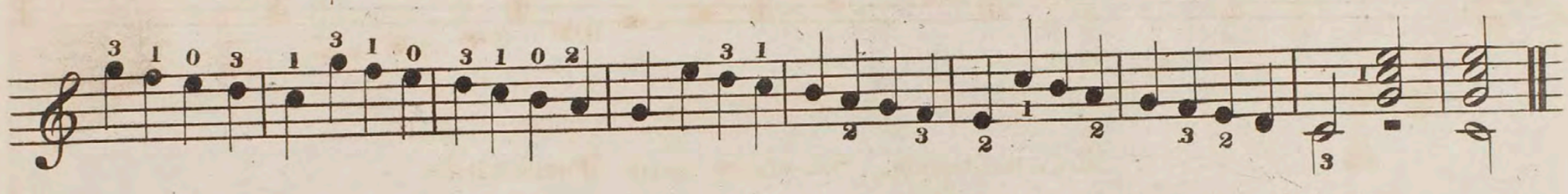
Exercise.



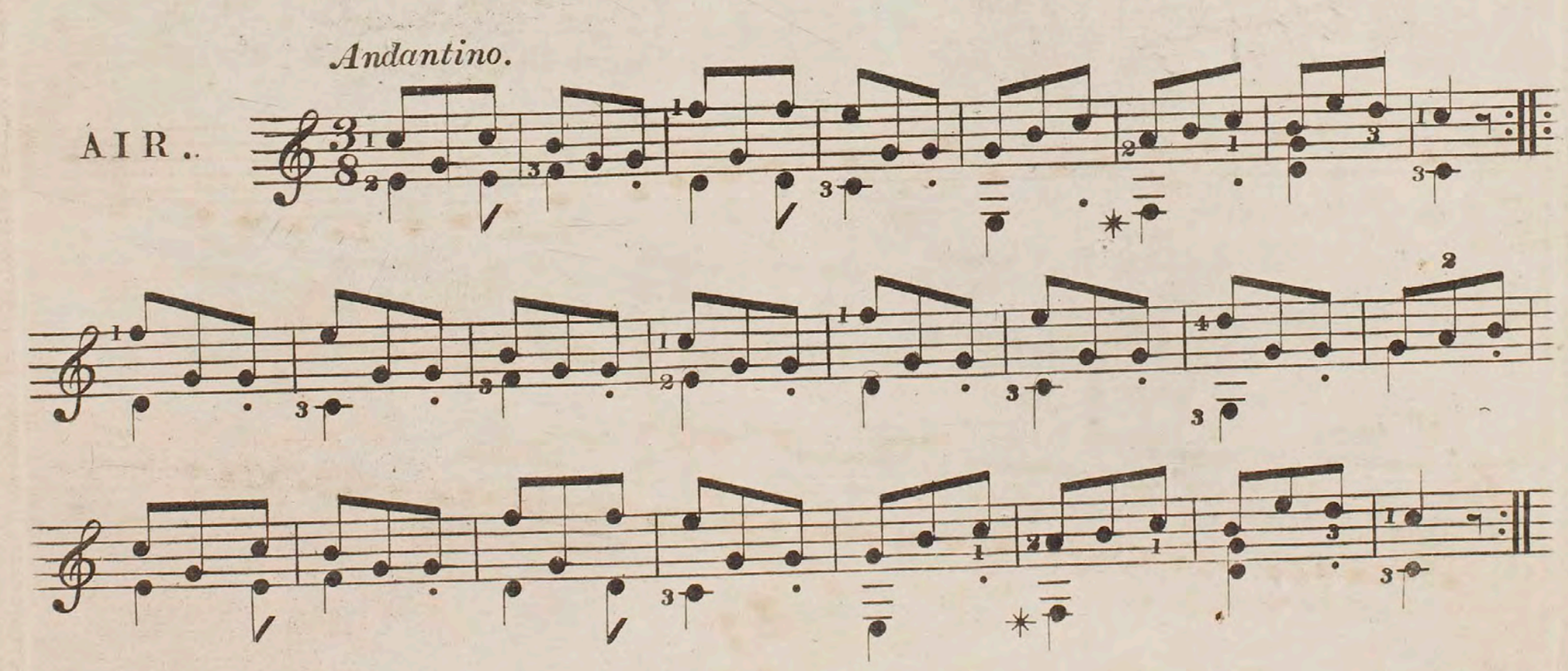
Exercise



Exercise

Andantino.

AIR.



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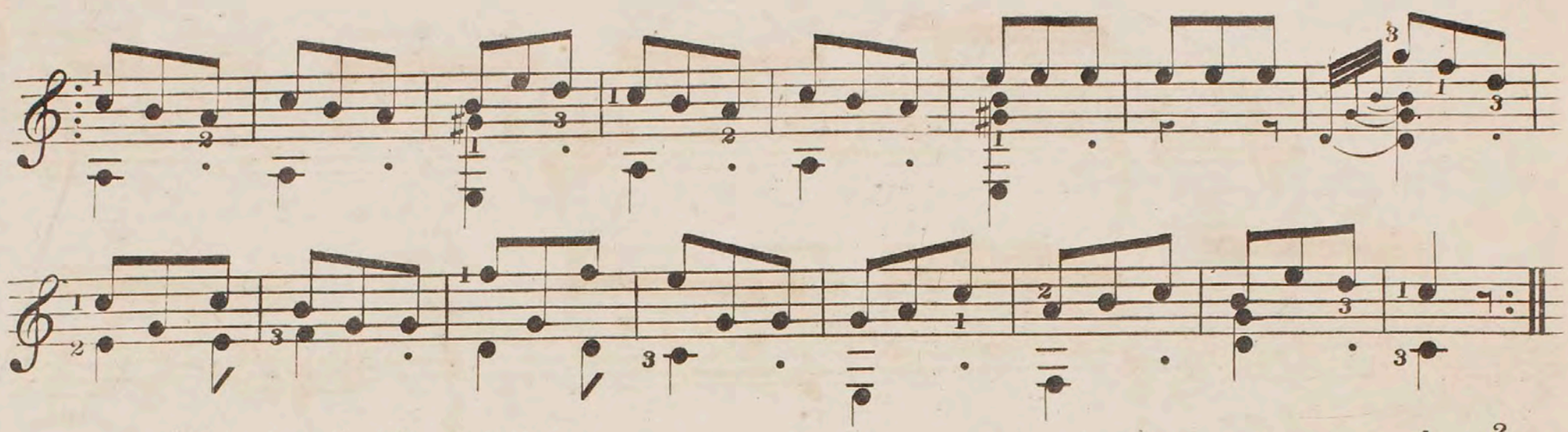
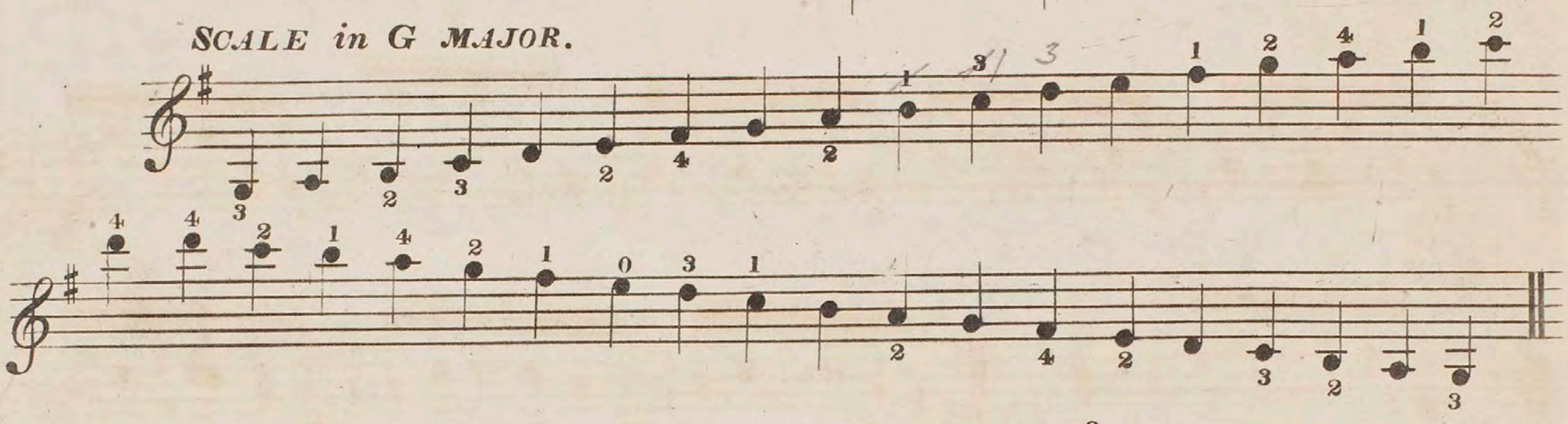
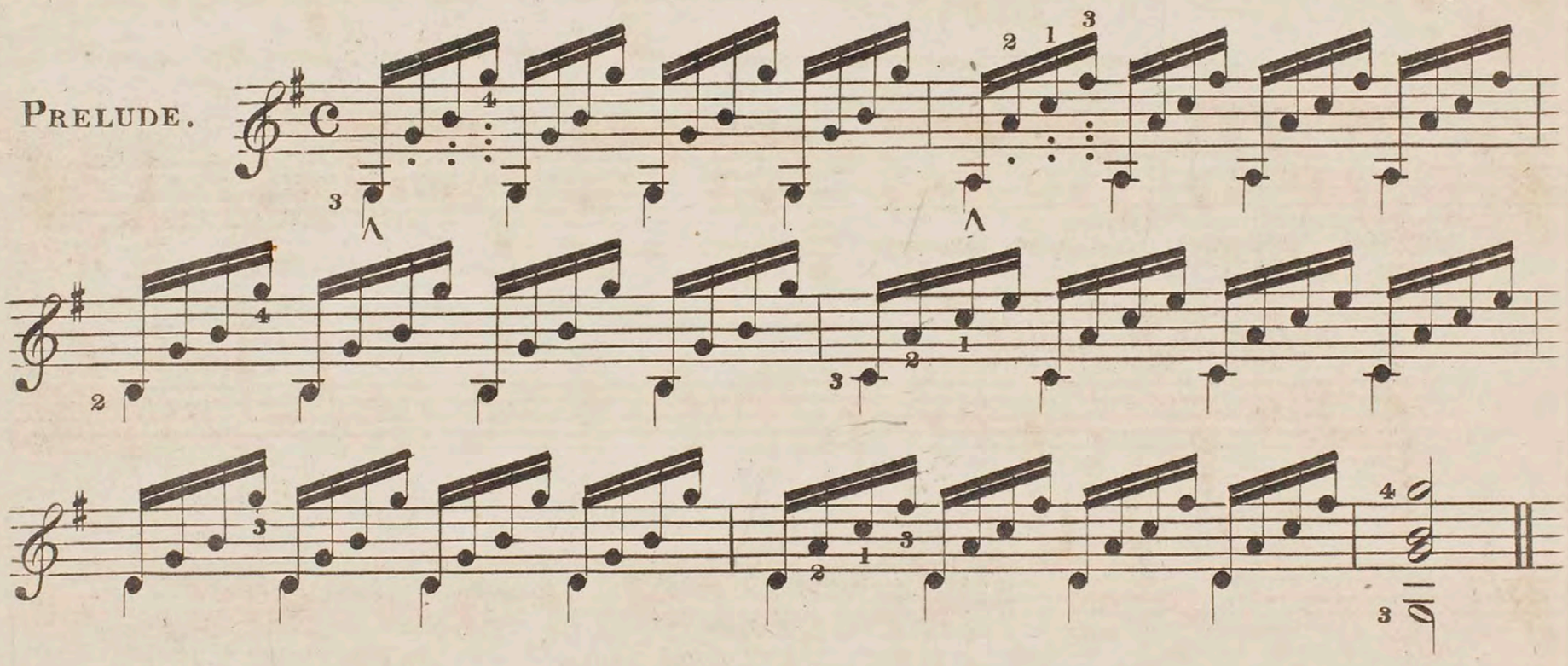


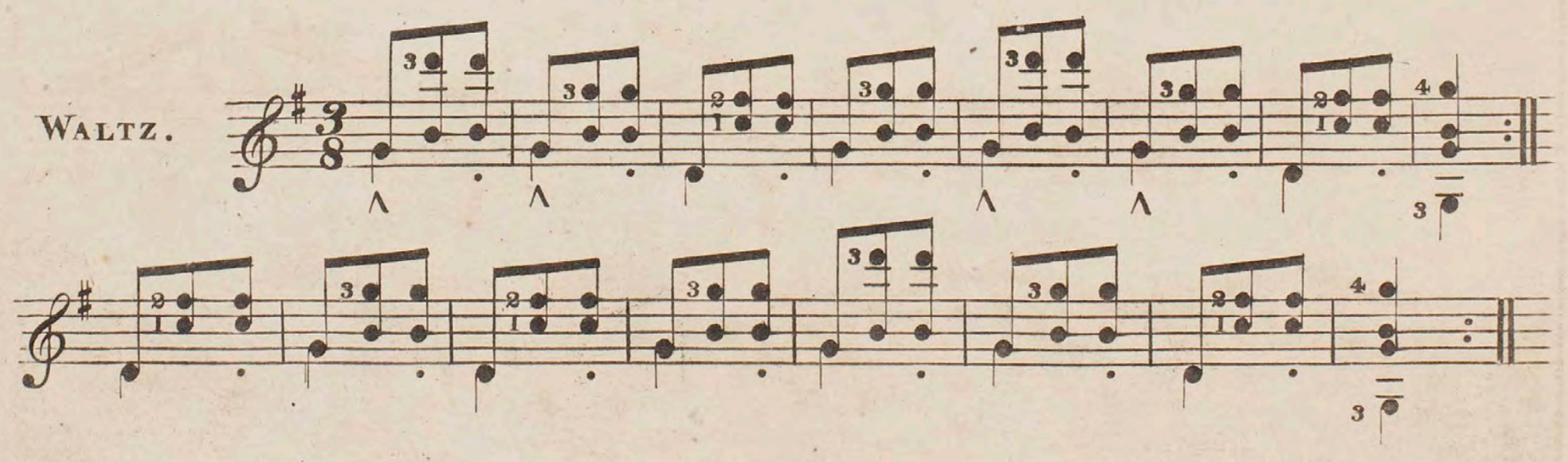
SCALE in G MAJOR.



PRELUDE.



WALTZ.



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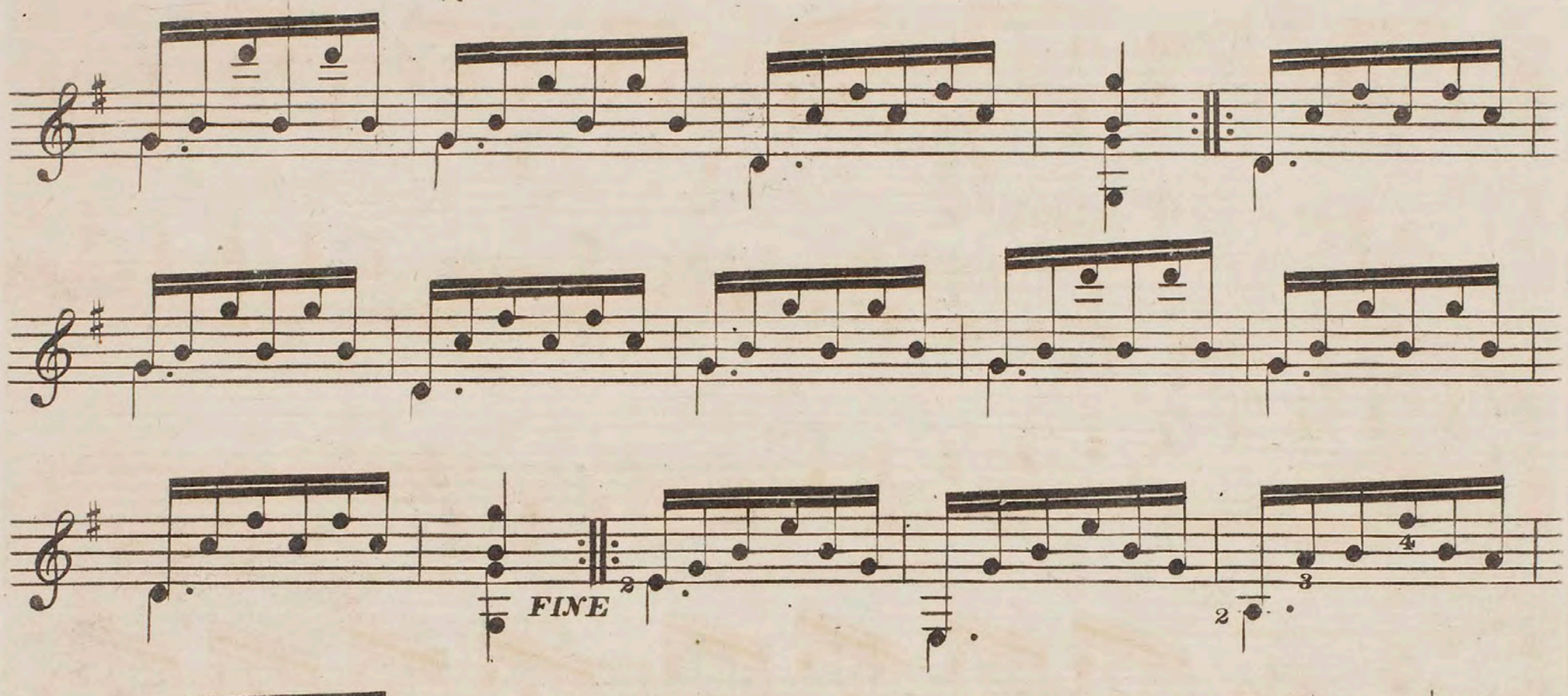
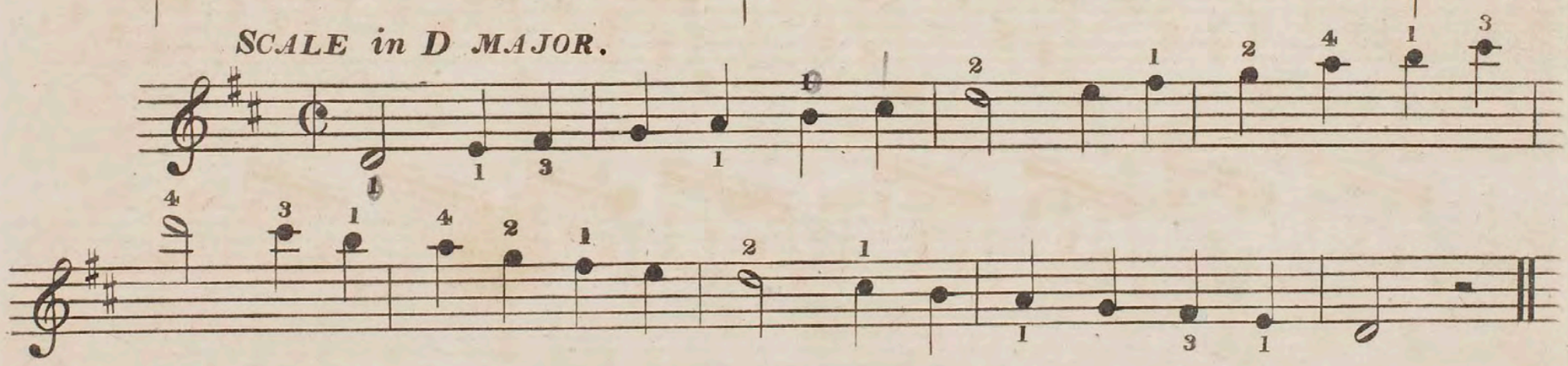
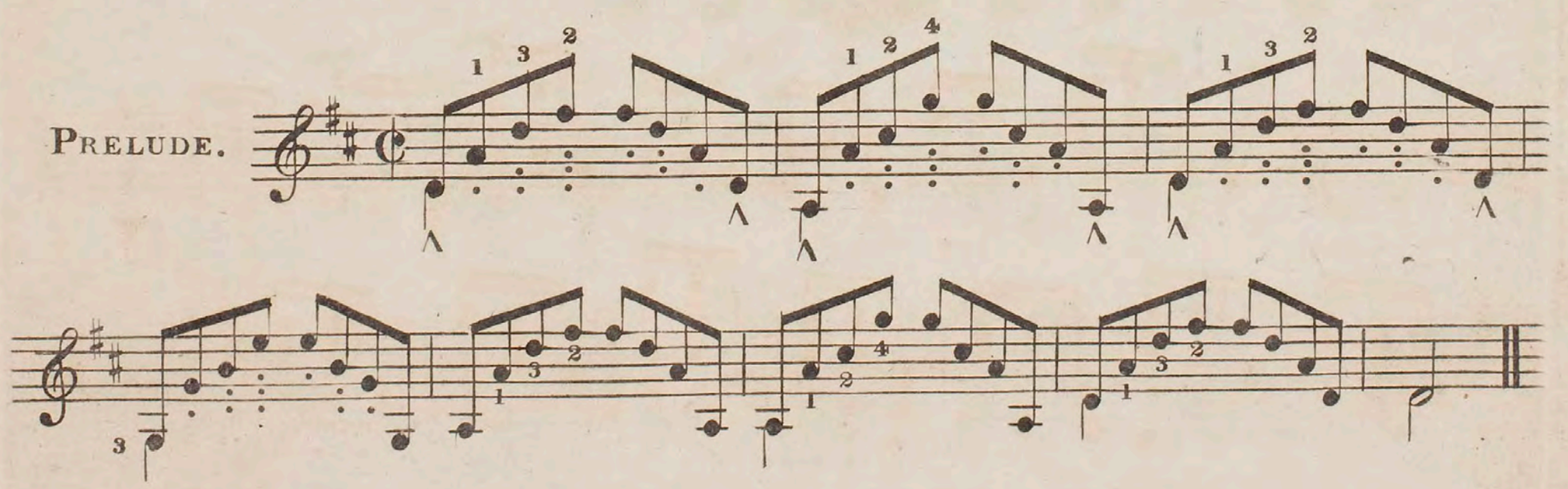
VARIATIONS.



SCALE in D MAJOR.



PRELUDE.



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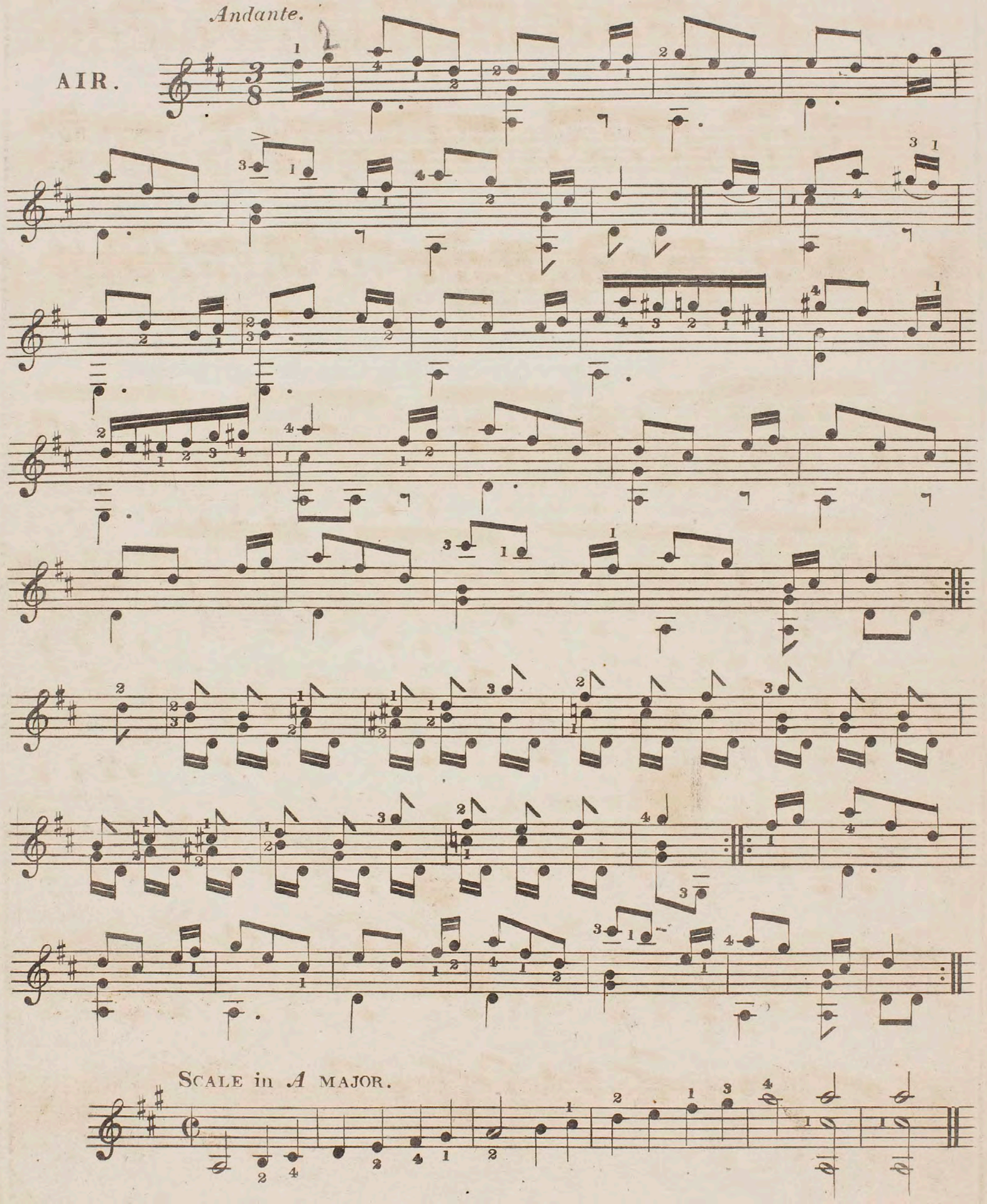
AIR.

Andante.



SCALE in *A* MAJOR.

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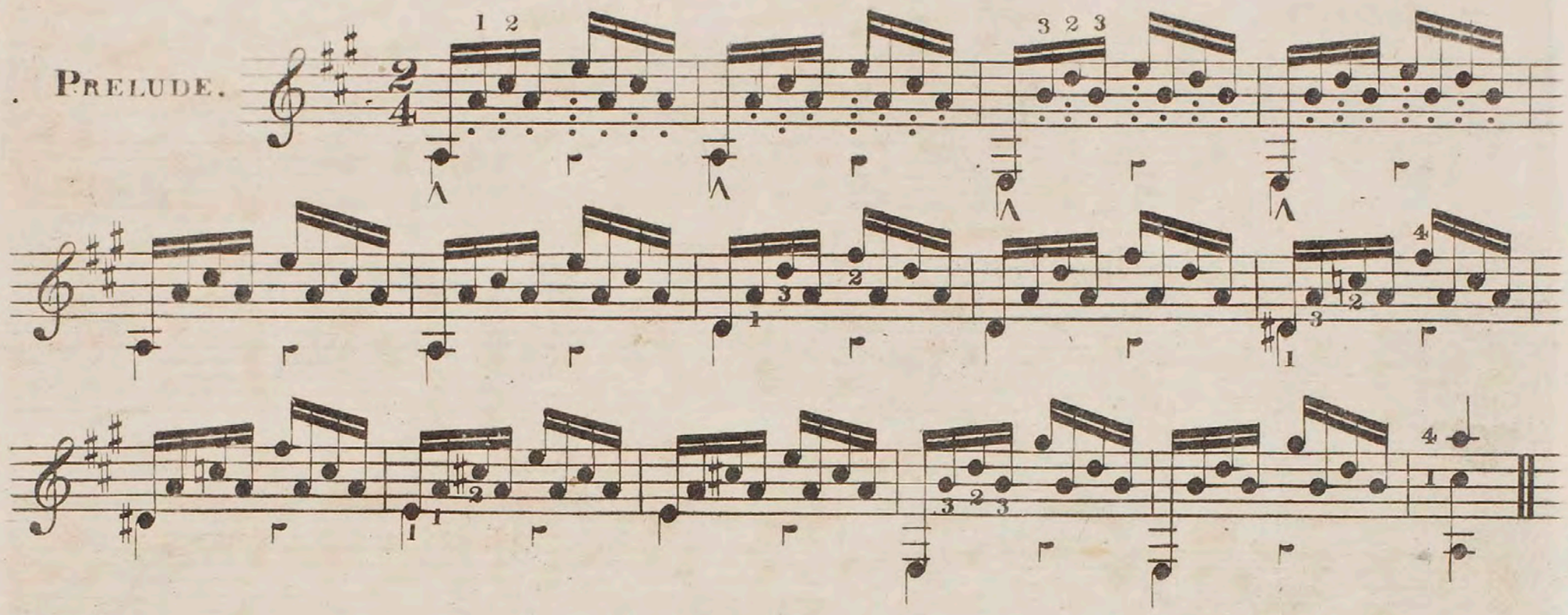
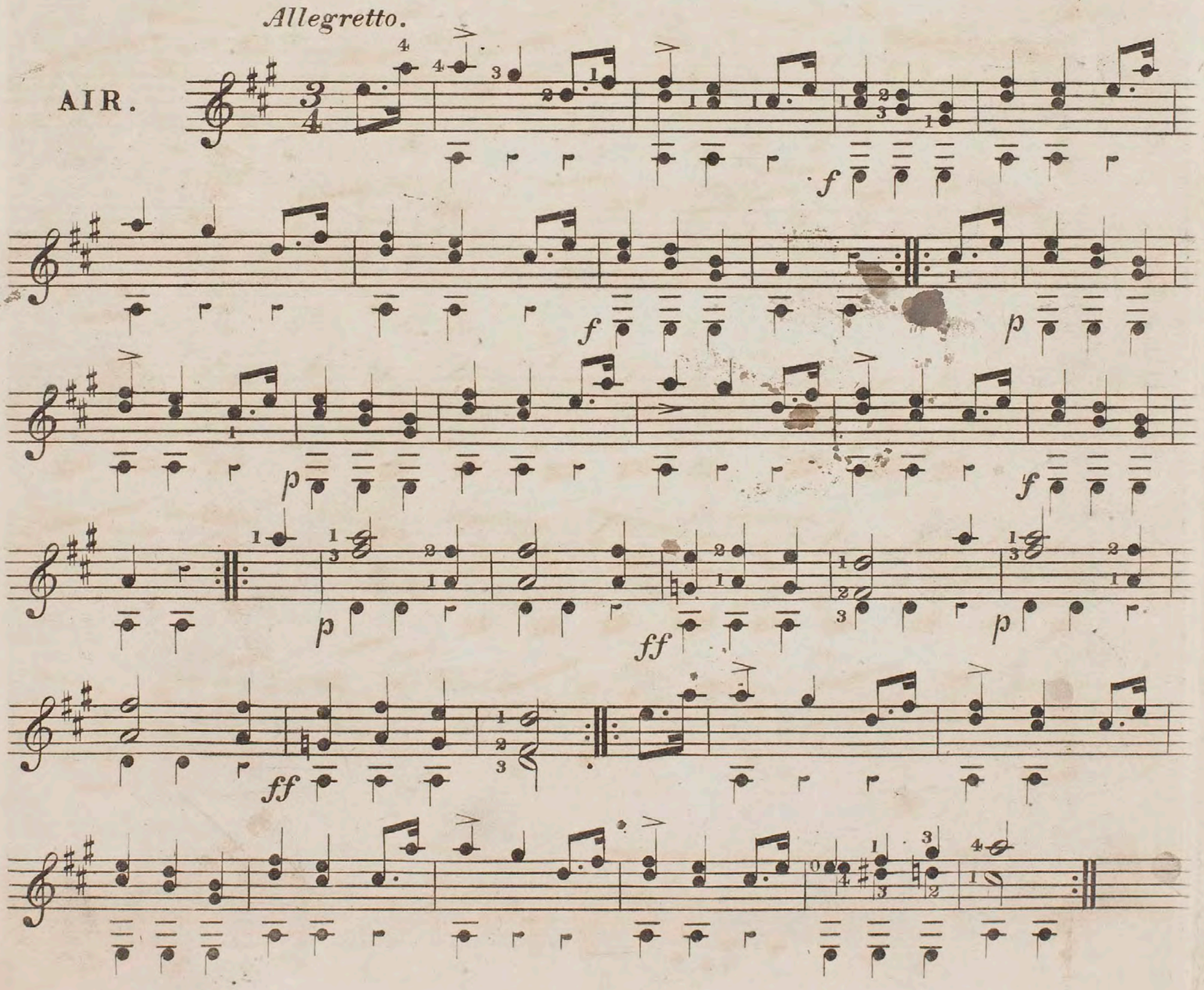
PRELUDE.



Allegretto.

AIR.



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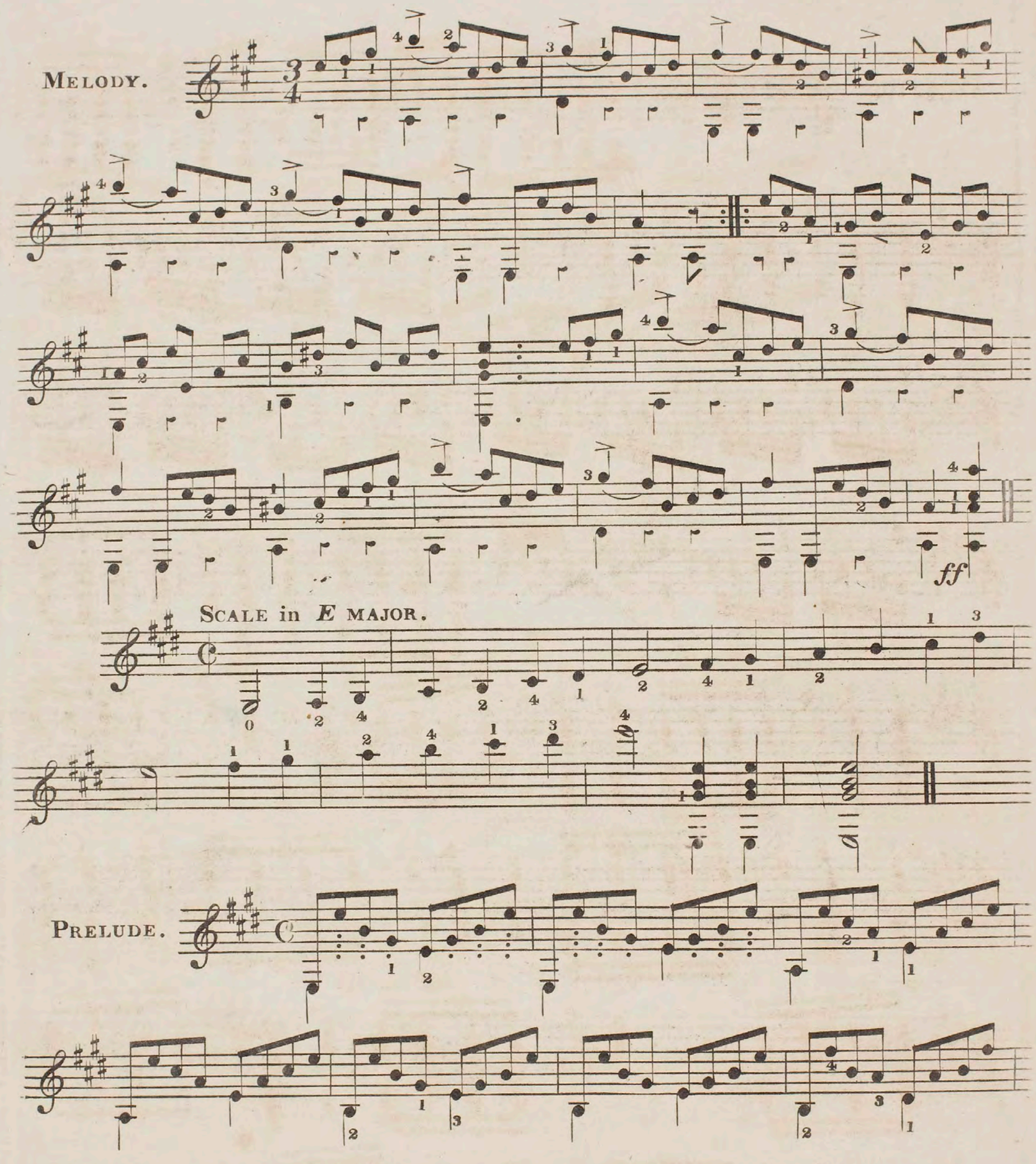
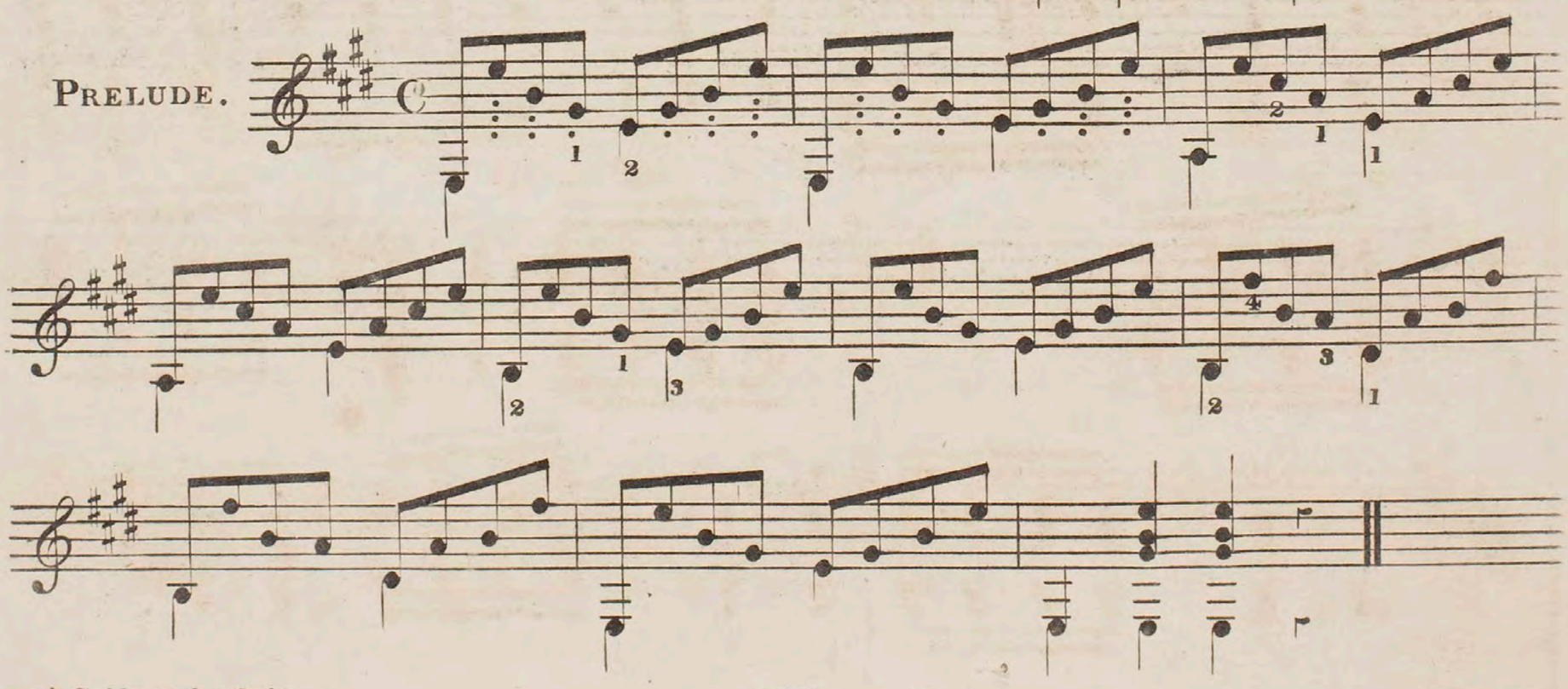
MELODY.



SCALE in *E* MAJOR.

PRELUDE.



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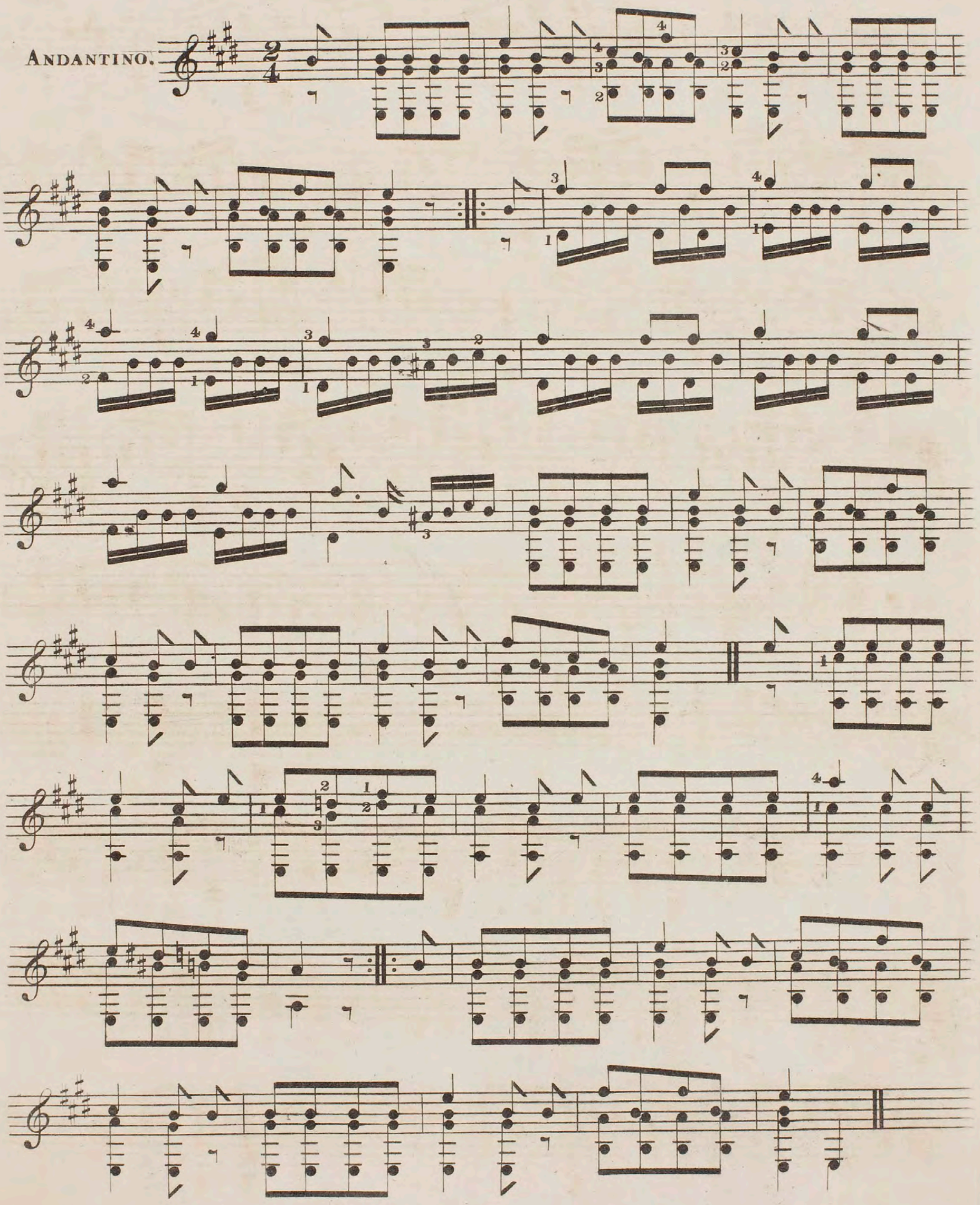
ANDANTINO.



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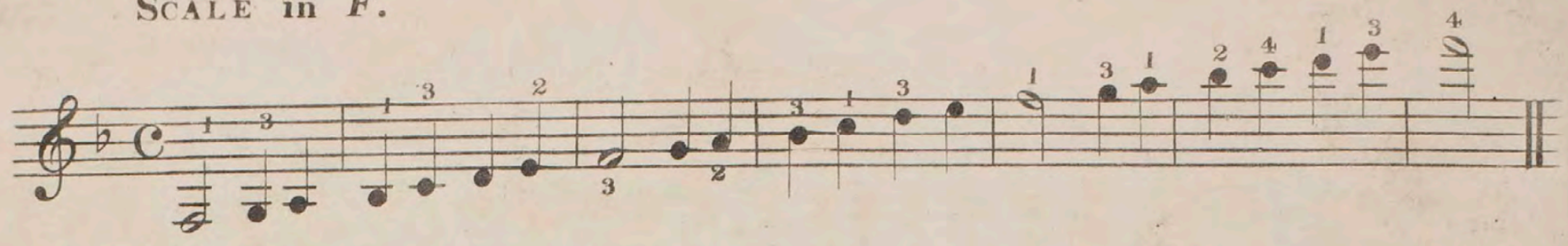
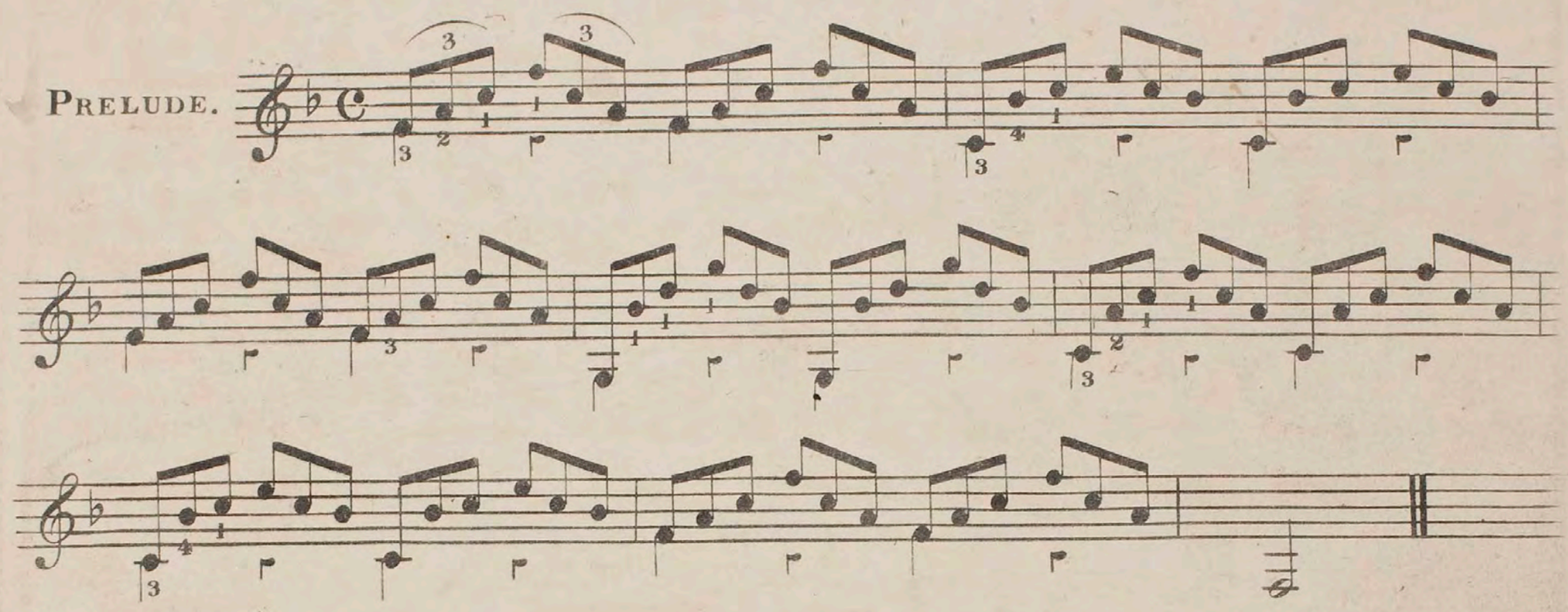
Scale in *F*.

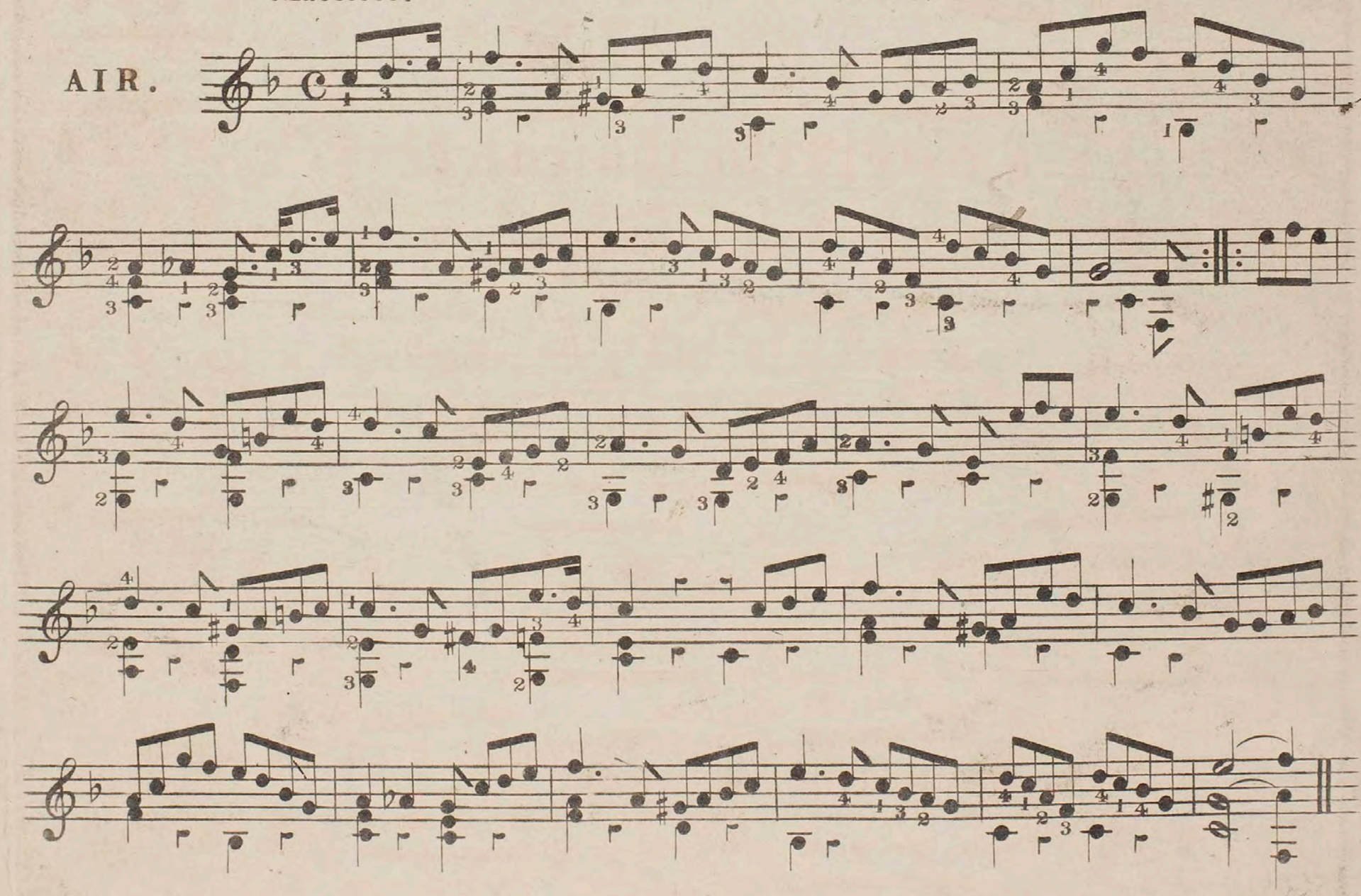


Prelude.



Air.

Maestoso.



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